

# THE QUAVER,

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A monthly Advocate of Popular Musical Education,

And Exponent of the Letter-note Method.

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The Quaver,

April 1st, 1878.

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## MUSIC:—

Heavenly day.  
The Lord is in His holy temple.

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## The Quaver,

April 1st, 1878.

FIRST OF APRIL hoaxers are informed that they are quite at liberty to take in THE QUAVER. We are prepared to stand any amount of practical jocularity of *this* kind, and if the joke is kept up during the whole of the next twelve months, we shall make no complaint.

### MONTHLY NOTES.

THE Festival of the Three Choirs will this year be held in Worcester Cathedral on September 10th, 11th, 12th, and 13th. There is to be a service on the opening and closing days, at both of which the full orchestra and chorus, together with the principal vocalists, will assist, and the seats will be open to the public.

Among the forthcoming performances in the metropolis are—April 11th, Sullivan's *Light of the World*, by the Royal Albert Hall Choral Society; April 29th, Spohr's *Last Judgment* and Handel's *L'Allegro*, by the Brixton Choral Society; May 24th, Rossini's *Moses in Egypt*, at Exeter Hall, by the Sacred Harmonic Society; and May 30th (Ascension day), at Westminster Abbey, Mendelssohn's *Elijah*.

A very important *debut* took place at the Opera, Paris, on March 11th, and revealed that *rarissima avis*, a new tenor of altogether exceptional capabilities. The circumstances under which he was discovered deserve to be recorded. He was employed at an *estaminet* in the Rue Drouot, and had the good fortune to be heard by M. Edmond About, the distinguished *litterateur* and editor of the *Dix-Neuvieme Seide*, the office of which paper used to be in that street. M. About was much struck by the beauty of his untutored voice, and mentioned him to M. Halanzier, the manager of the Grand Opera, who engaged him for a certain number of years on the mere chance of his being able to learn the art of singing. He was duly sent to the Conservatoire, where he has been studying for two years, and where he at length took the highest prize. He appeared on March 11th for the first time on any stage, and chose for his *debut* the most trying character in the whole range of the lyric drama—that of Arnoldo, in "Guillaume Tell." M. Sellier's voice is

a pure tenor of particularly fine quality somewhat veiled in the middle and lower notes, but especially brilliant and resonant in the higher part of the register. There is no trembling in the voice, and he sings in perfect tune.

At an interesting meeting of the Telegraph Engineers' Society, held at the Institution of Civil Engineers, Great George Street, Westminster, on February 27th, the new instrument, the phonograph, was exhibited. The second instrument of the kind, invented by Mr. Eddison of the United States, having arrived in London, it was compared with two instruments just made in this country. It was stated that Mr. Eddison's instrument produced, at the Langham Hotel a few days since, a sentence which it had brought from New York, the same sentence having been already produced for the amusement of the passengers on board the steamer. Much amusement was caused by a gentleman's singing of "God save the Queen;" on coming to a high note his voice cracked, when he finished the tune at a lower pitch. The instrument reproduced the performance with Chinese exactness, and, being encored, repeated it amid roars of laughter. The third instrument exhibited on Wednesday has a clock-work arrangement, thus causing greater evenness of time than is attained with the other two instruments, which are worked by hand.

Choir.

Dr. Macfarren's cantata, *The Lady of the Lake* was performed at the Crystal Palace on March 16th.

The Royal Albert Hall Choral Society performed *The Messiah* on March 6th, *The Creation* on the 21st, *Fridolin* and *The Ancient Mariner* on the 27th.

The efforts which are being made at the East End of London to attract audiences by the performance of popular music, without the music hall concomitants of smoking and drinking, are being attended with the utmost success, and the Saturday evening concerts at Shoreditch Town Hall are drawing crowded audiences. A military band is engaged for these entertainments, and several eminent singers appear on each occasion.

An office for Professor Bell's Telephone is now open at 449 Strand, where the public may see the instrument in practical working order.

A new opera by Offenbach, entitled "Maitre Peronilla," was performed in Paris on March 14th.

The centenary of Jean Jacques Rousseau will be celebrated at Geneva next July with some brilliant fetes, of which music will form a prominent part.

Fig. 297.

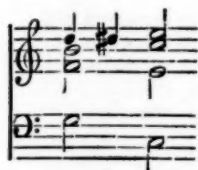


Fig. 298.



Fig. 299.

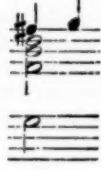


Fig. 300.



Fig. 301.



376. Combinations such as those in figs. 297 to 301 are most happily introduced when the sharpened note appears after the manner of a passing tone or an auxiliary tone.

377. Certain other chords, bearing chromatic names, have already been studied under different designations. The *diminished triad* is the *imperfect triad* (par. 62); the *chord of the diminished ninth* (sometimes so-called) is the minor form of the dominant ninth (par. 283); and there are several nameless combinations, containing chromatic intervals, formed by inversions of the minor chords of the ninth, eleventh, and thirteenth—for which refer to Chapters IX and X.

378. Besides these, there are one or two combinations which, through the mode of noting them, *appear* to contain chromatic intervals, which intervals, however, cease to be chromatic when written differently. The reason is this—the composer sometimes expresses a sound by means of a sharp which properly should be written a degree higher carrying a flat, or *vice versa* (as D sharp instead of E flat, or *vice versa*), this notation being employed in order to economize the use of accidentals and render the music more legible. For example, we may, if we choose, consider the first chord in fig 302 to be a combination consisting of a bass note with its augmented second and perfect fifth, but it can be accounted for more easily and consistently by viewing it as a triad (fig. 303) with its third arbitrarily flattened on the principle explained in paragraph 355.

Fig. 302.

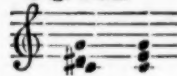
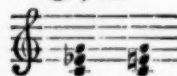


Fig. 303.



379. In like manner, the borrowed forms of the diminished seventh are, by reason of the accidentals employed, sometimes made to look as if they were borrowed from some other key than that to which their resolution shows them to belong. This arises from the equivocal nature of the diminished seventh itself, which, the notes on the pianoforte remaining the same, can be expressed in at least four different ways, as shown in figs. 304 to 307, where the notes are lettered for the key from which the chord is borrowed, which keys are C minor, A minor, F sharp minor, and E flat minor. In all these cases the chord is a diminished seventh, either in its original position or one of its inversions, and, as the composer has the option of employing any of these forms, either with the resolution proper to it (figs. 308 to 311) or with some other, he sometimes writes it in the form which he considers most convenient for practical purposes.

It is this amphibious character of the diminished seventh which also renders it so useful for the purpose of enharmonic modulation.

Fig. 304.

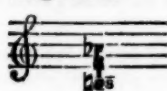


Fig. 305.

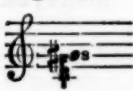


Fig. 306.



Fig. 307.

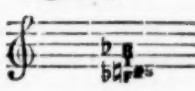


Fig. 308.

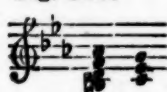


Fig. 309.

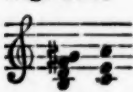
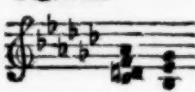


Fig. 310.



Fig. 311.



## V. BORROWED CHORDS WITH CHROMATIC INTERVALS.

380. A chord which contains a chromatic interval can, of course, be borrowed into a key to which it does not belong, the accidentals necessary to express it in that key being added to those it already carries. Of the chromatic chords already studied, those most usually borrowed are the augmented sixth (*par.* 369), the diminished seventh (*pars.* 373 and 379), together with the combinations native to the minor mode mentioned in paragraph 377.

381. In all the examples given above, the resolution of the borrowed chord is precisely the same as that adopted in its own key: there are, however, cases in which a chord, otherwise referrible as a borrowed combination, adopts a different progression, and, this progression having become established by custom, the chord might fairly be viewed as an independent combination having, like the Neapolitan sixth, its counterpart in another key. A chord of this class, very usual in modern music, is exemplified in figs. 312 to 314: fig. 314 we shall suppose to be the *complete* form of the other two. It will be observed that the notes which fig. 314 comprises are the same as those of the diminished seventh (in this case belonging to the key of E minor) in its third inversion.

Fig. 312.      Fig. 313.      Fig. 314.      Fig. 315.

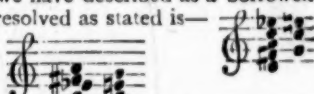
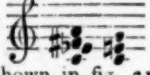
382. These chords often appear *preceded* as well as succeeded by the triad on the bass note. The bass note most usually is the major tonic (do), but in the example shown in fig. 315 (which is from a composition of Mendelssohn), although the bass note is the tonic of the key in which the tune is set, it is also the sub-dominant of the key to which a modulation has been effected, and fig. 316 (from a composition of Spohr) contains examples at *a* and *d*, the first of which employs the dominant for the bass note.

Fig. 316.      *a*      *b*      *c*      *d*      *e*      *f*

As fig. 316 contains other accidentally-expressed chords, it may aid the student to explain their nature: they are—(*b*) the second inversion of the dominant ninth of the key of A minor, or, what is the same thing, the first inversion of the diminished seventh of that key; (*c*) a different inversion of the same chord in the key of D minor; (*e*) the augmented sixth of the key of B minor; and (*f*) the dominant seventh of the same key, forming a cadence in that key.

383. The chord shown in fig. 314 can be accounted for in several ways—(1) as an inversion of the diminished seventh resolved in a peculiar manner; (2) as an independent chord consisting of a bass note with its augmented second, augmented fourth, and major sixth; or (3) as an inversion of a fundamental chord. If the principle is true that the manner of resolving settles the nativity of a chord, the first explanation is probably inadmissible until it becomes usual to apply this resolution to the diminished seventh and its inversions; but there is the choice of the other two, and, as regards the last of them, it may interest the student to mention that Dr. Macfarren holds the chord in question to be another instance of sharp *versus* flat (D sharp being written instead of E flat for the



sake of greater legibility), and that the chord really is the third inversion of the "supertonic minor ninth," resolved by the part which has the ninth rising a chromatic second. The "supertonic minor ninth" is the combination which we have described as a borrowed chord of the ninth, and is shown in fig. 199: this chord, resolved as stated is— which, in its third inversion, and resolved as before, is— These points of theory have their use, as well as their interest, to the student; but, *practically*, the thing amounts to this—if he is treating the chromatic chord shown in fig. 314, he can either employ the resolution proper to the diminished seventh (*par.* 372), or resolve as in fig. 314: the only difference it will make is, that in the former case the chord will be termed a *diminished seventh* (or, more strictly, a *dominant minor ninth*), but in the latter it will not.

384. As in the case of the "other chromatic chords" mentioned in paragraph 375, many arbitrary combinations are possible under Class V., and the composer who thinks for himself is not obliged to adopt the orthodox resolution, for he is perfectly at liberty to depart from established usages provided only he shows "how to do it." There is, doubtless, greater likelihood of originality being attained through the manner of treating the chords than by the invention of novel combinations, and sometimes the composer, by a very slight departure from ordinary routine, contrives his resolution so as to arrive at a chord very different from that expected: a case in point appears in fig. 316 where marked *d*, in which case all the parts take the usual progression except the alto, which, instead of returning to D, rises to E sharp, and introduces the augmented sixth in a manner as unexpected as it is pleasing. The student is not asked to strike out any fresh paths at present: nevertheless, the statements in paragraphs 354 and 371 are worthy of notice, and he is reminded that the "devices" explained in Chap. XI. are available.

### 385. RESOLUTIONS OF CHROMATIC INTERVALS.

<p><b>Augmented Second.</b></p> 	<p><b>Diminished Seventh.</b></p> 
<p><b>Diminished Third.</b></p> 	<p><b>Augmented Sixth.</b></p> 
<p><b>Diminished Fourth.</b></p> 	<p><b>Augmented Fifth.</b></p> 
<p><b>Augmented Fourth. *</b></p> 	<p><b>Diminished Fifth. †</b></p> 
<p>* <b>Plurperfect Fourth, or Tritone.</b></p>	
<p><b>Diminished Octave.</b></p> 	
<p><b>Augmented Octave.</b></p> 	
<p>† <b>Imperfect Fifth.</b></p>	

## The Phonograph.



**HALF-A-CENTURY** ago Sir JOHN HERSCHELL, referring to the marvels of acoustical science, and its future relation to a kindred sphere of study, said: "The subject is far from exhausted; and, indeed, there are few branches of physics which promise at once so much amusing interest and such important consequences in its bearings on other subjects, and especially, through the medium of strong analogies, on that of light." These analogies between the phenomena of sound and light have culminated in that singularly ingenious invention called the phonograph, which has recently been exhibited before scientific audiences in the metropolis. The fact has long been familiar to the world that the motion alike of light and sound takes the form of waves. The parallel between the number of colours in the prism and the number of notes in the diatonic scale is also well known. The seven colours of the spectrum consist of three which may be considered strictly primary, and four more which are composed of those three in certain combinations. The seven notes in the musical gamut—the eighth being virtually a repetition of the first—are, in precisely the same manner, formed of three radical tones and four produced by variously combining these. Again, illuminating power can be not only generated but transmitted by a galvanic battery; and a system of automatic gas-lighting, based on the communicable property of the electric spark, has recently been tested at the works of the Chartered and Fulham Gas Companies with every prospect of its ultimate adoption in igniting the street lamps of the metropolis. Sound can also be transmitted different degrees of distance according to the conducting power of the vehicle through which it is conveyed; and when the possibilities of the telephone are completely developed, who can set bounds to the extent or space it may become capable of traversing?

But the crowning analogy between the phenomena of light and sound appears in photography and phonography. An actinic ray from the sun fixes the image of an object reflected on a prepared surface, and by the phonograph sounds can be accurately impressed on a sheet of tinfoil or a thin layer of copper, stereotyped if desired, and reproduced as often as may be agreeable, with audible distinctness. BABBAGE who firmly believed that, according to the principle of mechanical reaction, the atmosphere retained every impression made upon it by the human voice, eloquently describes the air as "one vast library on whose pages

are for ever written all that man has ever said or woman whispered." It may be thought that such ethereal mathematics carry dynamic agency to trackless issues. But the phonograph is no hypothetical creation. It is a veritable machine whose operations are as definite and trustworthy as those of the telegraph or the telephone. Like the latter instrument this latest scientific novelty is of American origin, and was invented by MR. THOMAS ALVA EDISON, to whom the world is also indebted for the automatic and quadruplex system of telegraphy. The phonograph, in its latest and most improved form, consists of a brass cylinder in the proportion of four inches diameter to a foot in length, having a spiral groove cut in it from end to end. Round the cylinder—which can be rotated on a screwed horizontal axis by a winch handle—is placed a sheet of ordinary tinfoil or layer of thin copper, and in contact with that surface is the point of a small steel pin projecting from the centre of a thin metallic diaphragm, at the bottom of a short tube or mouthpiece. The mouthpiece and the disc at the lower end of it are in the same relative positions as in the telephone. A word spoken into the mouthpiece of the phonograph necessarily imparts vibration to the metallic diaphragm or tympanum of the instrument, and also to the steel pin attached to it, and thus the sheet of tinfoil becomes indented by the revolution of the cylinder and the movement of the pin. The screwed bearing in the axis is of equal dimensions with the groove in the circumference of the cylinder; and when it is made to revolve the point of the vibrating style or pin describes spiral lines of tiny marks on that portion of the tinfoil which is laid over the groove. The cylinder is moved backwards by the joint action of the winch handle and the screw. Consequently that portion of the tinfoil immediately under the style and immediately over the groove, being without solid support, readily yields to the pressure of the style and to the influence of the vibrations communicated to it by the voice of the speaker when the cylinder is turned. The crank winch handle is, of course, kept in motion while sound continues to enter the mouthpiece, and the elevations and depressions produced on the tinfoil by the vibrations of the metallic membrane and style answer with undeviating exactness to the various modulations of the speaker's voice. A rough pasteboard trumpet is held to the mouthpiece for the purpose of rendering back the vibrations symbolically embossed on the receiving surface, and this process of reproducing uttered words from the instrument is effected simply by reversing the

movement of the axis until the first of the traced impressions is placed under the steel pin. A forward movement of the winch handle, as before, will now reproduce the identical sounds addressed to the mouth piece, with every minute variety of cadence. The rate of utterance is regulated by the quick or slow revolution of the crank. The songs rendered by the phonograph at the meeting of the Society of Telegraphic Engineers are reported to have been encored, and the audience stood

while the National Anthem was mechanically executed. Before the Physical Society also the remarkable feat was achieved of reproducing a duet sung through a double mouthpiece. Mr. Edison is, moreover, said to have lately succeeded, by extending the application of the phonographic principle, in constructing a clock which, instead of striking the hours, announces them in a human voice, and adds appropriate remarks.

*Daily Telegraph.*

### The Vocal Organs in Health and Disease.

Lectures delivered at Trinity College, London, by DR. LLEWELYN THOMAS, Physician to the College, and the Royal Academy of Music; and Surgeon to the Throat and Ear Hospital.



LADIES and Gentlemen,—I have been honoured by your Warden, in being requested to deliver to you two lectures on the anatomy and physiology of the vocal organs in health and disease. I rejoice at this, not only because the choice has fallen upon myself, but because I consider it to be a step in the right direction. At the Conservatoire de Music, at Paris, there has been for some years a Professorship of the Hygiene of the Voice. This term, expressing the science of the conditions of a state of health of the vocal organs, of necessity embraces a knowledge of the healthy anatomy and functions of all the organs concerned in the production of the voice. From constant professional intercourse with persons who live by the exercise of their voice, both in speech and singing, I am unfortunately painfully aware of the extraordinary amount of ignorance which exists in England with regard to the actual formation—even in the roughest details—of the human musical instrument. I say England, advisedly, as a considerable number of Americans pass through my hands, and I am often astonished at the amount of intelligent acquaintance they possess with regard to the anatomy and uses of their vocal organs, which is probably owing to the fact that physiology is generally taught in American schools and colleges. We all know that of late years American vocalists have gained the highest European honours—M<sup>me</sup>. Albani to wit. I am glad to learn from your Warden that a knowledge of the physiology of the vocal organs is now demanded from those presenting themselves at the higher examinations held at Trinity College. To show that I do not exaggerate the amount of—let me call it deficiency of knowledge—I will mention an incident

which happened to me in connection with the preparation of the present lecture. I called upon a very good friend of mine, one evening, who is very well known in the musical world and who has a very nice useful voice, and I sought his opinion on a musical question connected with this lecture. After very graciously giving me the required information, he finished up by saying, "You doctors are always bothering about theories, and you don't, as a rule, know what you are talking about, and, unless you are singers yourselves, your opinion is worth nothing." Now this was very annoying, and I felt hurt and depressed, as there were several others present, and I had not got an answer quite ready. However, in the course of the evening, my learned friend proceeded to hang himself, quite *secundum artem*. A question arose about the man who swallows swords, and who has been lately exhibiting at the Aquarium, and our friend exclaimed: "Now, Doctor, if the man really passes the sword into his stomach, how is it that he does not cut in half the vocal cords, which you are so fond of talking about." This was too delightful, and I gradually led our friend to explain that he thought that he sang out of the same tube through which his dinner passed. I am afraid that his reputation as a musical critic was seriously damaged, for that evening at any rate. This is no exaggeration, and many singers have informed me that they had no idea that there existed separately a voice tube and a food tube.

The possession of a voice box and lungs is confined to mammals, birds, and reptiles. The sounds of insects are chiefly produced by the striking of one part of the body against the other, and this sound is in some instances confined to the males. *Apropos* of this fact, a poet has observed—I think he does not deserve the name of poet, after such an outrageous remark—"How happy are the grass-

hoppers whose wives have no voices." Articulate voice or speech is confined to the human race, and whether used in song or in speech is the interpreter of our sentiments, our impressions, and our wants. Unless we are constantly employing the voice in our avocations, how little we think of the mechanism by which it is produced, and of the troubles and trials to which it is exposed; yet we are all cognisant of instances in which a career of great promise has been cut short by the failure of the voice. The clergyman obliged to give up his work, or the favourite singer or actor who breaks down after a few years before the public; and most of these cases of failure are owing to some preventible and *acquired* cause, and not to unavoidable disease. To prevent the overtaking of the voice and the muscles in practice or in execution, it is only reasonable that a singer or a speaker should understand how his instrument is set in motion, and how it can most easily be kept working with the least expenditure of voice and materials. Amongst singers, various reasons are given to explain the failure of the voice, as for example—the size of the halls, the power of the modern orchestra, or even the extraordinary demands made upon the singer by the music itself. All these causes may operate in the case of singers, but we find the same failure occurring in persons habitually using their voices, from the clergyman obliged to relinquish his work down to the costermonger who can no longer call his wares.

The study of anatomy in its minute details is perhaps dull and tedious, encumbered as it is with a mass of pedantic and awkward sounding names, derived from both Latin and Greek, mixed up with the names of different anatomists who have from time to time made new discoveries in the science. I think, however, that a simple study of our general formation and of the different functions performed by the various pieces of mechanism which form our complex human frame, can hardly fail to be interesting and even exciting to the most unob-servant amongst us. I propose, this evening, to explain roughly the various parts which form our voice-producing apparatus, and I intend to pre-suppose that you have all come here as students, without any preliminary anatomical knowledge. Those present who are acquainted with the structure of the vocal organs and with anatomical terms will pardon the liberty I take, and, in the interests of all my hearers, I intend to use plain English words wherever it is practicable. The parts to be considered are the lungs, or bellows, which contain the air which sets our vocal instrument in motion; the windpipe which conveys the air to the voice-box, or larynx,

which contains the vocal reeds; and the cavity above the voice-box, called the pharynx, into which open the nasal passages, the mouth, and the gullet. This most important cavity forms the resounding element, and it is here that pitch is altered and tone and timbre is given to the voice; in the part between the soft palate and the lips mere sounds are modified into articulate speech. [Plates of pharynx, mouth and lungs were here exhibited to the audience.]

The lungs are two large spongy elastic masses contained in the cavity of the chest, one on each side of the heart, which inclines more to the left than the right side. You will call to mind the appearance and structure of the lungs, when I remind you that what butchers call lights are lungs. The lungs are permeated by the tree-like branches of the bronchial tubes, which unite at the root of the neck to form one single windpipe. The lungs perform the double function of setting our musical reeds in vibration, and of carrying on by means of the atmospheric air the function of purifying the blood, commonly called breathing, which process I need only allude to this evening. The outer surface of the lungs and the inner surface of the chest are covered by a delicate lubricating membrane, called the pleura, which prevents friction. You know the pain of pleurisy. The thorax or chest cavity is the bony cage, its sides being formed by the ribs, which are freely movable, being united to the spine behind; and most of them are also attached to the breast bone in front. The spaces between them are filled by muscular tissue. The cone of the thorax is surmounted and strengthened by the collar bones. The cavity below is closed in by a most powerful muscular curtain, the diaphragm, popularly called the midriff. On this curtain the lungs lie, and it cuts off the cavity of the chest from the stomach and abdominal cavity. This is the great muscle of respiration and voice production, and its position and actions should be perfectly understood by every singer or speaker. It is a muscle of immense power, and, like the unhappy Sisyphus in Hades, is never at rest, as in the most tranquil respiration it is in motion. You can convince yourself of its great strength, by placing the hand on the abdomen during a forcible inspiration. This muscle in certain persons, especially in bass singers, is possessed of incredible strength. The late Signor Perkins, who was unfortunately cut off in the prime of his career, could perform the most extraordinary feats with his diaphragm. With his back placed against a wall, after taking a deep breath, he would permit one to press with one's fist against the abdomen, and by one expiration he could force you several paces backwards into the middle of the room.

[To be continued.]



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|-----|---------------------------------------|----------------|
| 1   | Let no darkening cloud annoy          | German.        |
|     | The Reapers                           | Colville.      |
| 2   | There is a Ladye sweet and kind       | Ford.          |
|     | Gentle Spring                         | Colville.      |
| 4   | And now we say to all, Good night     |                |
|     | The Fountain                          | Colville.      |
| 5   | Good Morning                          | Bradbury.      |
|     | Swiftly, swiftly, glide we along      | Colville.      |
| †9  | May-Day                               | Colville.      |
|     | Harvest time                          | Storace.       |
|     | Glossary of musical terms             |                |
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|     | Freedom                               | Scottish.      |
|     | Rosy May                              | Scottish.      |
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| 12  | The song of the hunter                | Rainer.        |
|     | Summer's Call                         | Colville.      |
|     | Midnight                              | Donizetti.     |
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|     |                                       | Webbe.         |
| 16  | Serene and mild                       |                |
| 18  | How sweet how fresh this vernal day   | Paxton.        |
|     | Stars of the summer night             | Cocking.       |
|     | Thyrsis, when he left me              | Callcott.      |
| 19  | The Coquette                          |                |
| 21  | The Exquisite                         | Neithardt.     |
|     | Aldiborontiphoscophornio              | 3 v. Callcott. |
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| 27  | Hark the hollow wood resounding       | J. S. Smith.   |
|     | It was an English ladye bright        | Hine.          |
| †29 | Joyful be, gay and free               | Schneider.     |
|     | Sweet Peace                           | K. Smith.      |
|     | O lady fair                           |                |
|     | The last rose of summer               | Moore.         |
| 30  | The Skylark's song                    | Mendelssohn.   |
|     | Spring morning                        | Schneider.     |
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|     | Sweet love loves May                  | Silcher.       |
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- |     |                             |               |
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| *44 | The sight singers           | Martini.      |
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| 49  | The Sprite Queen            |               |
|     | The Sun's gay beam          | Weber.        |
|     | Behold the morning gleaming | Weber.        |

### SACRED.

- |     |   |                 |
|-----|---|-----------------|
| 3   | O praise the Lord                             | Colville.       |
| 6   | Pray for the peace of Jerusalem               |                 |
|     | Hark the loud triumphant strains              |                 |
|     | (Kyrie from 12th Service).                    | Mozart.         |
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|     | (Collect).                                    | Fowle.          |
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| *24 | Come unto Me                                  |                 |
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- The Foot Traveller Abt.
- 61 The Chough and Crow 3 v. Bishop.
- 62 The huge globe has enough to do 3 v. Bishop.
- 63 May Morning Flotow.
- Come to the woody dell Pelton.
- 65 Which is the properest day to sing Arne.
- Beat high, ye hearts Kreutzer.
- 66 Now strike the silver strings Rudd.
- Since first I saw your face Ford.
- †67 Step together Irish.
- For freedom honour and native land Werner.
- The Mountaineer Tyrolse.
- What delight what rebounds German.
- 68 Come let us all a-maying go Atterbury.
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- \*80 Hail, all hail, thou merry month of May Shinn.
- \*83 The sea, the sea Neukomm.
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- \*92 Put on thy strength, O Zion Naumann.
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- (Gloria from 1st. Service). Haydn.

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